

SPRING 2020
ENGLISH DEPARTMENT COURSES

English 100: Academic Writing [W]

Prerequisite: FYS. Enrollment restricted to first-year and sophomore students.

English 100-01

This section of ENG 100 will provide students who want to sharpen their academic writing skills with a deep dive into the most essential practices of academic discourse: reading and responding to texts. Our course theme, "The Heartbeat of America," will have us reading and writing about the world of work. Through primary and secondary research, and through guided writing practice, students will critically examine what these practices mean and consider how students' own reading and writing practices fit into those of "the Academy." While additional texts may be assigned, writing produced by students in the class will serve as the principal texts of the course. Additional texts may include Graff & Birkenstein's *TheySay/I Say*, Harris' *Rewriting: How to do things with Texts*, and Richard Lanham's *Revising Prose*.

Professor Tatu MWF 9:00 a.m. – 9:50 a.m.

English 100-02

In this course, students will explore the reading and writing practices of the academic community. Through primary and secondary research, and through guided writing practice, students will critically examine what these practices mean and consider how students' own reading and writing practices fit into those of "the Academy." While additional texts will be assigned, writing produced by students in the class will serve as the principal texts for the course. This class will be of particular interest to students who have had limited experience with academic writing.

Professor Uzendoski MWF 10:00 a.m. – 10:50 a.m.

English 100-03

Focuses on rhetorical awareness. In this course, students will explore the reading and writing practices of the academic community. Through primary and secondary research, and through guided writing practice, students will critically examine what these practices mean and consider how students' own reading and writing practices fit into those of "the Academy." While additional texts may be assigned, writing produced by students in the class will serve as the principal texts of the course. Additional texts may include Graff & Birkenstein's *TheySay/I Say*, Harris' *Rewriting: How to do things with Texts*, and Richard Lanham's *Revising Prose*.

Professor Laquintano TR 9:30 a.m. – 10:45 a.m.

English 116: Film and Literature

This course will explore the themes of protest and rebellion in 20th and 21st century African American literature and film. We will discuss how a film or piece of literature protests and rebels in content, form and distribution. To that end, we will also discuss the socio-political context from which literary and cinematic protests and rebellions emerge. As opposed to a comprehensive exploration of both mediums, the course explores specific themes related to protest and rebellion including: Slavery and Its Afterlives in Literature and Film; Independent Black Cinema and the L.A. Film Rebellion; Rebellious Gazes: Viewership and Criticism, and the Mediatic and Literary Elements of the Movement for Black Lives.

Professor Gill-Sadler TR 9:30 a.m. – 10:45 a.m.

English 118: Children's Literature [H, V]

An introduction to some of the works and questions central to the study of children's literature. What is a child, and what is childhood? How do texts for children teach, or in some cases, challenge and undermine social values and cultural norms? By attending particularly to attitudes in children's texts toward issues of gender, class, race, and species, we will consider how these texts socialize their readers—and also how readers might resist. For the final project, students will produce a picture book for children.

Professor Falbo TR 1:15 p.m. – 2:30 p.m.

English 119: Literary Women [GM1, H]

This semester Literary Women will focus on fiction, plays, and poems that depict the experiences of girls and women living in poverty or near-poverty conditions. We will examine U.S. public discourse about poor women, and contrast this discourse with the stories that impoverished women tell about their own lives. Among the works we may read are Toni Morrison's *Sula*, Dorothy Alison's *Bastard Out of Carolina*, Gloria Naylor's *The Women of Brewster Place*, Wendy Kesselman's *My Sister in this House*, T.C. Boyle's *The Tortilla Curtain*, Rita Mae Brown's *Rubyfruit Jungle*, and Amber Hollibaugh's *My Dangerous Desires: A Queer Girl Dreaming Her Way Home*. For the major group project, students will have the option of learning from and working with low-income women in the local community.

Professor Byrd MWF 3:10 p.m. - 4:00 p.m.

English 135: Literature and Human Experience [H, V]

An examination of a significant social or cultural problem as reflected in literary texts. Topics vary from semester to semester and will be announced during the registration period. May be taken more than once with different content.

English 135-01: History of Books and Readers

When you're holding a book, what are you doing? And what's the book doing? What things led up to you and the book coming together, perhaps for some strange thing we call "reading"? If you've ever wondered about these questions (including just now), this course will take you on an adventure through the history of the making, design, use, and interpretation of books. Literature and culture are part of this story, of course, as are technology, law, infrastructure, and more. From the rise of print and copyright to the digital platforms of today, we'll learn how books form part of the makeup of our world—and you'll probably never be able to read a book in the same way again!

Professor Phillips MWF 9:00 a.m. – 9:50 a.m.

English 135-02: Reading Animals

This course investigates the ways in which non-human animals are situated within literary and cultural discourses. We will seek to understand how various animals are valued and used in our culture, what ideas underlie such distinctions, and how the human/animal relation is represented in literary texts. The course begins with a broad introduction to the ways animals have been theorized within our own (Western) intellectual tradition and then examines representations of the human/animal boundary in twentieth-century and contemporary novels, short stories, and poems.

Professor Rohman MWF 10:00 a.m. – 10:50 a.m.

English 135-03: Ten Plays You Need to Read Before You Die!

Drama runs the real-life gamut of human interaction and experience (humor, ambition, falling in love, the desire for success, fear of failure) in ways unique in literary study. We watch real people in recognizable human situations, talking, debating, deciding, and figuring stuff out. This course seeks to introduce students to plays that have proven to be substantial, provocative, and illuminating to the degree that they constitute a must read "ten best list." But precisely because drama seems the closest literary form in its representation of how we live and interact, it makes serious demands on us as an effective mirror that challenges us to look at ourselves closely and examine our values as individuals, family members, neighbors, friends, students, and citizens with a social and political awareness. Playwrights include Greenberg, Herzog, Shakespeare, Reza, Ibsen, Chakrabarti, Molière.

Professor I. Smith TR 11:00 a.m. – 12:15 p.m.

English 135-04: The Rise of Individualism

Did modern people "invent" the idea of the self, or does selfhood have a history? This course offers an introduction to English Literature from the late Middle Ages through the eighteenth century, with a particular focus on how this literature represents subjectivity. We'll aim to see how different genres—including epic, romance, sonnet, tragedy, and the novel—depict the contours of private experience. And we'll explore possible connections between the varieties of selfhood represented in these early texts and our own ideas about what it means to be an individual.

Professor Wadiak TR 11:00 a.m. – 12:15 p.m.

English 136: Irish Writers & the Struggle for Political Independence [GM2, H]

This course focuses on Irish writers of the period 1880-1930, a time when Ireland fought for political independence from England and underwent a civil war that led to the partitioning of the island into the modern-day republics of Ireland and Northern Ireland. We'll be examining how the literature of this era, which has come to be known as "The Irish Literary Renaissance," both reflects and responds to the political, religious, and socio-economic turmoil of the times. Readings will include fiction by James Joyce and James Stephen; the poetry of William Butler Yeats, and plays by John Millington Synge, Lady Augusta Gregory, and Sean O'Casey.

Professor Byrd MWF 1:10 p.m. – 2:00 p.m.

English 151 [W]

Corequisite: First Year or Sophomore Standing.

English 151-01:

An introduction to the fundamentals of creative writing, focusing on strategies for generating, developing, revising, and editing in the genres of poetry and fiction. Through close reading, freewriting, journaling, and discussion, students will explore ways to enhance their own creative processes as they identify and seek to duplicate techniques employed by a diverse array of contemporary writers. In turn, students will begin to critique the creative work of their peers and to respond with insight to the work of noteworthy writers. Open to first-year students & sophomores.

Professor Awake TR 9:30 a.m. – 10:45 a.m.

English 151-02:

An introduction to the fundamentals of creative writing, focusing on the elements of craft. We will develop strategies for generating, developing, revising, and editing in a range of genres that could include poetry, creative non-fiction, personal essay and fiction. Through intensive reading, writing, and discussion, students will explore ways to enhance their own creative processes as they identify and seek to duplicate techniques modeled by published writers. Students will discover ways to critique the work of their peers and to respond with insight to the imaginative writing of a diverse range of writers and, in so doing, find new and innovative ways to re-see their own work.

Professor Gilmore MW 9:30 a.m. – 10:45 a.m.

English 151-03:

An introduction to the fundamentals of creative writing, focusing on strategies for generating, developing, revising, and editing in the genres of poetry, fiction, and creative nonfiction. Through intensive reading, writing, and discussion, students will explore ways to enhance their own creative processes as they identify and seek to duplicate techniques employed by published writers. In turn, students will discover ways to critique the creative work of their peers and to respond with insight to the imaginative writing of a diverse range of writers and poets. Students will complete a portfolio of fiction, poetry and creative nonfiction at the end of the semester.

Professor Parrish TR 11:00 a.m. – 12:15 p.m.

ENGLISH 202: Writing Seminar [W]

Writing seminars are courses that make writing and language their explicit subject. While each seminar has a specific focus, all seminars emphasize the process of academic reading and writing and use student writing as a primary text. **Prerequisite: FYS.**

English 202-01: Art and Argumentative Writing

This writing seminar helps students hone their argumentative writing skills by exploring various aspects of the art debate. We will have a chance to workshop one another's writing with the goal of refining both our analytical reading and writing abilities.

Professor Belletto TR 9:30 a.m. – 10:45 a.m.

English 202-02: Human Rights Literature and Rhetoric

In this course, students will study human rights literature and analyze foundational human rights documents. Historical events that will be discussed in class include the Holocaust, the Sierra Leone civil war, the Syrian refugee crisis, and the "Troubles" in Northern Ireland during the late 20th century. We will examine a variety of genres including memoirs, short stories, films, graphic novels, and investigative reporting. We will also discuss historic human rights documents such as the Universal Declaration of Human Rights, the Declaration of the Rights of Man and of the Citizen, and the United States Declaration of Independence. By exploring rhetorical strategies through the lens of human rights, we will analyze how writers appeal to human rights values to instigate political and social change in the world. Students will also practice advocacy writing by creating their own arguments about human rights.

Professor Uzendoski MWF 11:00 a.m. – 11:50 a.m.

English 202-03: Food for Thought

In this course we will explore a range of issues, debates, problems and questions about food. We will consider multiple perspectives from science, history, social sciences, and philosophy. Questions we may consider include: What is the purpose of food? If you are what you eat, who are you? What forces affect our food choices? What does it mean to eat ethically? What is the future of food? This course involves lots of writing and lots of food.

Professor Clayton TR 2:45 p.m. – 4:00 p.m.

English 205: Seminar in Textual Practices [H]

Required of all English majors and minors. **Prerequisite: Any introductory English Department course (101-199) or AP credit, or permission of instructor.**

English 205-01: Seminar in Textual Practices

This course introduces students to some of the questions they should be asking as English majors: what is a text? Why are some texts considered literary? How do professors and scholars think about texts, and why should we care? We will spend much of our time carefully reading, re-reading, and thinking about complicated but richly rewarding literary texts and examples of critical theory. You will learn not only to close read these texts, but also to view them from a number of different angles. By the end of this course, you should be prepared not only to write and speak knowledgeably about different literary genres—short stories, novels, poetry, drama—but also to create compelling, well-supported arguments about such texts, and to think flexibly about the different ways one might approach literary and cultural questions.

Professor Belletto TR 8:00 a.m. – 9:15 a.m.

English 205-02: Seminar in Textual Practices

In this course we will address some fundamental questions raised by the practice of literary interpretation: What is a literary text? What critical tools and vocabularies might one use in order to analyze literature? How has the field of literary criticism changed over the last fifty years or so? How should we theorize the relationship between the author and reader of a literary text? In raising and attempting to answer these questions we will discuss literary methodologies and forms of literary criticism, including reader-response, psychoanalytic, feminist, Marxist, and deconstructive interpretive strategies. To this end, our primary texts-- Shakespeare's *Hamlet*, Henry James's *The Turn of The Screw*, Charlotte Perkins Gilman's *The Yellow Wallpaper* and Art Spiegelman's *Maus* -- will be supplemented with secondary essays that exemplify various schools of critical interpretation. The general aim of the course is to provide you with an appreciation of critical pluralism and the historically contingent status of any literary work of art.

Professor Cefalu TR 9:30 a.m. - 10:45 a.m.

English 206: Literary History [H]

How is literary history constructed? What is the canon of great works and how is it formed? This course inquires into the specific cultural practices that construct literature and engages students in an exploration of canon formation, marginalization, intertextuality, and influence. Readings are chosen from British, American, and Anglophone literatures and from various genres; texts from at least three literary periods are studied in depth. **Prerequisite: Any 100-level English course (101-199), or AP credit, or permission of instructor.**

English 206-01: When In Doubt, Go to the Library

How can we know the history of literature? How do we make sure we have the right texts to read? How do we study authors' careers, and how does doing so change how we say their writings—and the times in which they lived? Can we get at literary history by looking at *readers* as well as *authors*? Emphasizing familiarization with a wide range of library research tools, we will explore these questions through several case studies: the maddening magic of editing literary texts, the often-difficult relationship between authors' careers and literary periods, and the reading habits of pre-Civil War Easton residents via the Easton Library Company's records. Field trips and research at the Easton Area Public Library may be required.

Professor Phillips MWF 11:00 a.m.-11:50 a.m.

English 231: Journalistic Writing [W]

This course introduces the fundamentals of journalism through its most basic form: news reporting. Students will learn how to write clearly and succinctly, conduct interviews, locate and use accurate and relevant information, think analytically, recognize a good story, and work on deadline. The course also examines the changing media landscape as it pertains to digital media and the role of the journalist in a democratic society. **Prerequisite: FYS.**

Professor Parrish R 1:10 p.m. – 4:00 p.m.

English 246: Black Writers [GM1]

This course explores the transnational contours of Black literature and literary theory in the twentieth and twenty-first century. Using Paul Gilroy's concept of the "Black Atlantic," students will read a variety of genres from Black writers from the United States, the Caribbean and Europe. In doing so, the course encourages students to consider the permeability of nation-based literary canons and how literary tropes, aesthetics and theories circulate across transnational routes, complicating and extending our understandings of Blackness and literature along the way. **Prerequisite: Any introductory English Department course (101-199) or AP credit or permission of instructor.**

Professor Gill-Sadler TR 11:00 a.m. – 12:15 p.m.

English 247: Nature Writing [H, GM1, W]

This writing workshop might be better titled, "(De) Nature Writing" as its fundamental question is to ask students to destabilize romantic notions of "Nature." The course asks students to not simply consider the subject of "Nature" as that which is preoccupied with trees, lakes, pastoral landscapes, and man's corresponding interior meditative reflection, but more expansively, to ask ourselves, what is the nature of the Human? If we decide certain behaviors are natural, then what behaviors are unnatural? How do we think about the food industry within the context of Nature? How do we consider issues of contagion and toxicity within such parameters? How do different "natural" disasters reveal our own social and political commitments? In her seminal book, *Simians, Cyborgs and Women: The Reinvention of Nature*, Donna Haraway even critiques the romanticism of the "natural" as dangerous for women, people of color, and first nations communities. She suggests that our understanding of "nature" and the "natural" is too biologically deterministic and seeks to marginalize vulnerable populations from positions of access, representation, and power. In this course, students will be expected to read a variety of texts related to the concept of "Nature" and write twenty pages of revised creative and critical work on the subject. **Prerequisite: FYS.**

Professor Fernandes MW 11:00 a.m. – 12:15 p.m.

English 247: Nature Writing [H, GM1, W]

From the rambles of Thoreau to the patient waiting of Annie Dillard to the activist fervor of Rachel Carson, nature writing has long been some of the most vital literary work in the United States in particular. Even at its most lyrical, nature writing often carries a strong political charge, although what politics looks like in the face of environmental scale and change can often be quite unexpected. Engaging the natural world through language helps us get at the tangled ways in which the social and the natural encounter each other. In recent years, nature writing has begun a redefinition as the whiteness of the "solitary in the wilderness" trope has become more apparent and voices from African-American, Asian-American, Native American, and other communities have given new life to the questions of how we live, and understand that life, on our planet. In this course, we will study a range of writings, from traditional classics to recent interventions, as models for our own written work, focusing on the great virtue of close observation while using that approach to consider small intricacies of natural life as well as the complexes of gender, race, and the human engineering of space—all of which make up our own ecosystems. Field trips required.

Professor Phillips MWF 2:10-3:00 p.m.

English 250 [W]

Writing Genres introduces students to the expectations and purposes of a particular written genre and offers them intensive practice composing texts that function within the conventions and boundaries of this genre. Students will compose multiple texts in drafts, participate in workshops and discussions, and produce critical analyses and reviews. **Prerequisite: FYS.**

English 250-01: Animal Stories

An exploration of contemporary non-fiction writing about animals. Why do humans write about other animals? What are the dominant paradigms for telling animals' stories? What alternatives exist? To what extent are animal stories really human stories? Students will create and workshop their own, original animal stories.

Professor Falbo TR 2:45 p.m. – 4:00 p.m.

English 250-02 Professional Writing and Communication

In this workshop course, we will define, examine, analyze, and practice professional writing and communication through the rhetorical concepts of audience, purpose, and context. We will develop and strengthen the ability to think critically, understand visual design principles, write in an online environment, deliver presentations, communicate effectively as part of a team, and understand the written and presentation conventions of several different subgenres of professional writing and communication. Work for this course includes multiple individual and team-written documents and several individual and team presentations.

Professor Clayton TR 1:15 p.m. – 2:30 p.m.

English / FAMS 252: Writing for Television [W]

In this class, we will be exploring the craft of writing for television. We will practice how to develop a premise and populate the world of a TV show with intriguing characters and dramatic conflicts. We will discuss scene design, the structure of both half-hour comedic and hour-long dramatic episodes, series-long story arcs, and how to write compressed but believable dialogue. We will develop a critical vocabulary for analyzing TV shows as writers, and will also examine the shifting landscape of the industry as it relates to cable and internet distribution. Writing assignments will build from short loglines to developed scripts. Particular emphasis will be placed on drafting and revision. **Prerequisite: FYS.**

Professor Awake T 1:10 p.m. – 4:00 p.m.

English 256: Intermediate Fiction Writing [W]

In this Intermediate Fiction Workshop you will practice and discuss many phases of the writing process--note taking, drafting, revising and offering feedback--so that you can continue to develop your own process and discipline.

Your writing will be the primary texts, and reading and critiquing the work of your peers will often contribute to your own revisions. ("I believe more in the scissors than I do in the pencil," said Truman Capote, and these are words to live by.) In workshop, we'll discuss "what works," and "what doesn't work," but more importantly we'll investigate why something is not successful on the page. In doing so we'll look at the tools we have as writers: plot, structure, setting, point of view, pace, diction. All these issues of craft help us make the decisions we make as writers. How do we decide the point of view of our stories? How do we introduce a character and make her come alive? How can the setting reflect a character's inner life? These are the kinds of questions we will try to answer in our own work.

We will also read published work to explore those same concerns: what are the complex decisions authors make in constructing their stories. How do published writers explore their own issues of craft?

Prerequisite: ENG 151 or ENG 255, or permission of instructor.

Professor Gilmore W 1:10 p.m. – 4:00 p.m.

English 271: Dancing Cultures

What is dance? What constitutes performance? In this course we explore how the body, identity and culture are represented through aesthetic traditions, cultural contexts and texts from many genres in order to create social and cultural meanings. We examine how performance and dance are connected to questions of gender, ecology, and national identity. Students will consider embodied knowledge practices as they are represented textually in memoirs, essays, films, graphic novels, poems, and novels. The course is for all students interested in movement studies and in the cultural and textual exploration of dance practices.

Professor Rohman MWF 11:00 a.m. – 11:50 a.m.

English 274: Taboos: Literary Sexualities [GM1, H]

Few contemporary issues generate as much controversy as same-gender attraction and relationships; fewer still are so deeply rooted in oppression, violence and discrimination. Literature, a vital tool of social investigation, plays a key role in exploding sexual taboos and the related politics of silence. The course will employ several angles of inquiry, including banned books, popular culture, activism, gender, religion and global cultures. Students will examine key historical moments in the modern history of gay and lesbian liberation; read across a variety of genres (short story, documentary, novel, drama, film); and engage the relevant critical terminology and theory. **Prerequisite: Any introductory English Department course (101-199), or AP credit, or permission of instructor.**

Professor I. Smith TR 1:15 p.m. – 2:30 p.m.

English 300: Chaucer [H, W]

Chaucer's *Canterbury Tales* (c. 1386-1400) dramatizes the story-telling competition among a group of travelers thrown together by chance. As the contest evolves from a way of passing the time into a wide-ranging and sometimes heated debate, the question of how we should engage with fictional narratives—whether to laugh, shudder, get mad, get even, or break down in tears—takes center stage in a poem that asks us to think about the ultimate value of the stories we tell each other. We will read (almost) all the tales—from romances and animal fables to tales of seduction and trickery—along with Chaucer's great love poem, *Troilus and Criseyde*, and a selection of his other verse. We'll explore these stories both for themselves and for what they might tell us about Chaucer's evolving sense of himself as a writer doing something unprecedented. Readings are in the Middle English of Chaucer's day, but no prior experience is assumed. **This course satisfies the pre-1800 requirement for the English major. Prerequisite: ENG 205 or permission of the instructor.**

Professor Wadiak TR 2:45 p.m. – 4:00 p.m.

English 326: Gender, Class, and Race in Romantic Poetry [H, GM1, W]

English 326 focuses on written texts, especially poetry, published in Great Britain from 1780-1830. In addition to discussing literary texts as aesthetic objects, we'll talk about how these texts were shaped by—and helped to shape—the culture in which they were produced. Central to the course will be an examination of ways in which Romantic era texts reproduce and/or challenge interlocking systems of power and privilege, especially those related to gender, race, and class. Writers include S.T. Coleridge, Mary Prince, Olaudah Equiano, Lord Byron, William and Dorothy Wordsworth, Mary and Percy Shelley, John Keats, and a number of important but less well-known writers of the period. **Prerequisite: English 205 or permission of instructor.**

Professor Byrd MWF 11:00 a.m.– 11:50 a.m.

English 350: Studies in Writing and Rhetoric: Writing in the Age of Social Media [W]

How did Wikipedia become one of the most successful writing projects in history? How did Amazon's ranking system come to have such power over whether a book finds an audience? Does Facebook have a responsibility to police fake news on its platform? And if a piece of writing doesn't appear on the first three pages of a Google search, does it even exist? By addressing some of these questions, this course will ask students to consider how computational systems, from social media to search engines, influence the production, circulation, and consumption of writing. We will begin by considering what it means for writers to work in technological systems, and we will then look at core issues writers face in a brave new world of ubiquitous screens. These issues might include new opportunities (collaboration and audience building) and new risks (being trolled or harassed). Also, because this course focuses on the Internet, students should be prepared to encounter some dark material (e.g., Whitney Phillips's award-winning study of trolling). Feel free to contact Prof. Laquintano with any questions. **Prerequisite: ENG 205 or permission of instructor.**

Professor Laquintano TR 11:00 a.m. – 12:15 p.m.

English 352: Topics in Black Literature [GM1, W]

This course will be both an exploration of and meditation on Black feminist literary and theoretical production from the United States and the Anglophone Caribbean. The course will introduce students to foundational works and contemporary debates in Black feminist thought from both regions including the afterlives of slavery and colonialism; sexuality and pleasure, intersectionality and identity politics and Black social life. These explorations will help us answer the courses overarching question: What ways might Black feminist theories and literatures chart a course away from white, capitalist, colonial ways of existing in the world? **Prerequisite: ENG 205 or permission of instructor.**

Professor Gill-Sadler W 1:10 p.m. – 4:00 p.m.

English 361: Advanced Creative Writing: Poetry [W]

In this course, you will strengthen your close reading and workshop skills, produce a polished chapbook of poems, experiment with different writing prompts, and analyze two collections of contemporary poetry. Advanced poetry is a course that will require more rigorous effort than your previous creative writing classes. We want to inquire what actually makes a line, how poetics has expanded in the 21st century, what is the role of technology and media in poetry, and how new processes of surveillance play a role in poetry. In short, our goal is to demonstrate, through our writing and critique, how poetics remains essential to the way we communicate, desire, and politicize.

The course will experiment with different kinds of workshops models: lightning, extended, and generative. A lightning workshop will be a quick and fast workshop (5-7 minutes each) and often "cold," meaning that you don't see the work ahead of time and your comments need to be more impressionistic and spontaneous. An extended workshop allows for more thoughtful feedback as you will have more time to write comments for your peers and each piece will be workshopped for a longer period of time with more focus (20-30 minutes each). A generative workshop means that we will spend most of the class writing new work through a variety of exercises. Students will be asked to share their work "on the fly." These different models will give you a better understanding of the creative process (generating new writing, trusting and refining your feedback instincts, and revising your work more carefully). **Prerequisite ENG 250, or ENG 251, or ENG 255, or permission of instructor.**

Professor Fernandes M 1:10 p.m. – 4:00 p.m.

English 365: Seminar in Literary Criticism [W]

An advanced introduction to the history of literary criticism and its dominant theoretical practices. Students read representative texts from various schools of criticism--formalism, Marxism, psychoanalysis, gender studies, cultural studies, posthumanism-- and consider them in relation to several literary works. Especially recommended for students seeking honors in English or considering graduate study in literature. **Prerequisite: ENG 206 and 206, or permission of instructor.**

Professor Rohman MWF 1:10 p.m. – 2:0 p.m.

English 369: The Beats [H, W]

The Beat literary movement began with a small group of friends in New York and San Francisco in the 1940s and 1950s, but eventually radiated out to achieve worldwide significance. The Beats produced some of the most interesting and enduring literature of the twentieth century, even as they were dismissed by academic critics as lazy, “know-nothing bohemians.” Works like Jack Kerouac’s *On the Road*, Allen Ginsberg’s *Howl*, and William S. Burroughs’ *Naked Lunch* are now recognized as classics of American literature, and for decades generations of young people embraced these and other Beat works as their guides to the authentic life. Indeed, Beat literature has influenced everyone from The Beatles (who borrowed the term when they named their band) to Thomas Pynchon to Maxine Hong Kingston to the U.S.’s most recent Nobel Prize in Literature winner, Bob Dylan. This course examines the Beat Generation as it was constructed by the Beats themselves and by the culture in and against which they wrote and lived. We will look at how Beat texts initiate a conversation about the values and self-image of America from the 1940s well into the 1970s and beyond, leveling trenchant critiques of race and class in America, and introducing frank discussions of previously taboo topics such as “free love,” homosexuality, and drug use. We will therefore examine Beat writing both in terms of its political critique and its considerable aesthetic innovations. We will read not only the “major” Beat writers mentioned above, but also many others who were crucial to the movement, including Gregory Corso, Gary Snyder, Diane di Prima, and Lawrence Ferlinghetti. We will also focus attention on African American Beats, including Ted Joans, Bob Kaufman, and LeRoi Jones; Beat women writers, including Bonnie Bremser, Hettie Jones, Joyce Johnson, Joanne Kyger, and Lenore Kandel; and other groundbreaking poets such as Philip Whalen, John Wieners, Philip Lamantia, Lew Welch, Ray Bremser, Tuli Kupferberg, and Ed Sanders. **Prerequisite: ENG 205 and 206.**

Professor Belletto TR 1:15 p.m. – 2:30 p.m.